GRAPHIC STORY WORLD TWO · JULY 1971

TARZAN TO HAVE NEW PUBLISHER

THE DECEMBER *Tarzan of the Apes* will be the last issue published by Gold Key comics. Long dissatisfied with Gold Key's presentation of Edgar Rice Burroughs's world—famous character, Edgar Rice Burroughs, Inc. has ended its contract with Western Publishing Company, and is now completing negotiations with another comic book publisher.

According to Robert M. Hodes, general manager of ERB, Inc., the new *Tarzan* will be published in the standard color comic book format—but the stories will be aimed toward a more mature audience than the recent Gold Key tales, and will be as well-illustrated and well-written as possible, faithfully portraying the characters and backgrounds that ERB created. And *Tarzan* may be only the beginning. Spinoffs are possible.

"In the opening stories," Hodes said, "Tarzan will return to Pellucidar—the world at the Earth's core—and meet David Innes. Korak, Tarzan's son, may remain behind to make Pellucidar his own domain, as Africa is Tarzan's. And in later stories, Tarzan and John Carter of Mars may share the same adventure."

The artist for the new series has not yet been selected, but at least one foreign cartoonist—whose work is famous in his own country—is under consideration. The Burroughs family will select the artist for the new magazine (reportedly, a major source of dissatisfaction with Gold Key was the quality of the art as well as the scripting after Russ Manning's departure to write and draw the newspaper strip) and all scripts will be approved by the Burroughs family.

Meanwhile, Burne Hogarth, whose illustrations for the "Tarzan" newspaper strip in the '30s and '40s are considered classic, has been reunited with the character. A special edition of the prose *Tarzan of the Apes*, blending Burroughs's words and new Hogarth illustrations, has been completed. A large, well-designed "coffee-table" book, profusely illustrated, it will be published between the spring and fall of 1972 by Watson-Guptil, publishers of fine trade editions for the art world.

In addition, there has been an upsurge of interest in the genuinely exceptional current newspaper strip by Russ Manning. [See *The Limited Edition Press*.] In Japan, the *World*'s Kosei Ono will translate a series of volumes taken from the strip. In other parts of the world, negotiations are underway, as well.

Robert Hodes, who has just signed a contract with MGM for the first of a new series of Tarzan films (the initial film to be based on the *first* half of *Tarzan of the Apes*), seems confident that *Edgar Rice Burroughs*'s Tarzan—and not a pallid imitation—will at last reach all the public, and that it will be more successful than any other version has ever been.

THE HARDBACK BOOKS

WILL EISNER has signed an exclusive contract—reportedly with Nostalgia Press—for book publication of "The Spirit" stories originally published in the '40s and '50s in a special section distributed with many Sunday newspapers. Except for a few appearances in Harvey Kurtzman's *Help* and in the short-lived Harvey comics magazine *The Spirit* (and a single appearance in *The Great Comic Book Heroes*, edited by Jules Feiffer), these graphic stories have been out of print, and many have been virtually unavailable, even to collectors. There are literally hundreds of seven page "Spirit" stories, and many of them are extraordinary—genuine landmarks in the development of the graphic story. Publication date has not yet been announced. (Eisner is also planning a magazine reprint that will contain "The Spirit" material.)

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Superman: From the Thirties to the Seventies, edited by E. Nelson Bridwell, is the first of two graphic story hardbacks scheduled from Crown Publishers in the fall. Crown, whose *Best of Science Fiction*, twenty-five years ago, marked the first major hardback publication of magazine science fiction, will publish 28 full stories, plus 49 covers—from the first unique graphic story created by Jerry Siegel & Joe Shuster (which was revolutionary in its own time, and may become one of the most enduring conceptions in American literature), to the current DC-produced comic book yarns. It will be a big book, 388 pages, 7 1/2" by 10 1/2", and although most of it will be in black-&-white, there will be color. Scheduled for September publication at $7.95, it will become $10.00 after the first of the year.

Batman: From the Thirties to the Seventies, with an introduction by Bob Kane, is the companion volume, in the same format and at the same price. Among the stories included are Batman's first adventure in *Detective Comics* 27, the first Robin story, the first Joker tale, the first Clayface and Riddler yarns, and many more—some of the best of the Bob Kane-controlled tales. It is scheduled for November.

In addition, Crown has also announced that it will distribute the second volume of Jim Steranko's *History of the Comics*, now scheduled for October. Like the first volume, it will be in paper covers.

THE NEW YORK CONVENTION

PHIL SEULING'S 1971 Comic Art Convention, held in New York over the four day July Fourth weekend, was extremely successful. There was a relaxed atmosphere and things generally ran smoothly in spite of the fact that more than two thousand attended, and practically every facility of the enormous Statler Hilton Hotel was utilized. It was the type of convention where so many professionals were in attendance that they mingled with the crowd as members of the convention, rather than as celebrities.

High points of the convention program were: The keynote address by publisher James Warren; Roy Thomas, Gil Kane, Neal Adams and Denny O'Neil discussing the clouded future of the super-hero; a question and answer session with Harvey Kurtzman; Kirk Alyn describing what it was like to play Superman in the movies; Guests of Honor Gardner Fox and Jim Steranko answering questions at the luncheon;

an EC panel featuring Al Williamson, Joe Orlando, and Bill Gaines (beaded, longhaired, portly, expansive Bill Gaines attended most of the convention); and a panel on underground comics that featured Denis Kitchen, Artie Spiegelman, and Larry Todd.

There was truly something for everyone. —John Benson

NEWSFRONTS

"THE ACADEMY OF COMIC BOOK ARTS held its first annual awards banquet at the Statler Hilton Hotel's Berrace Ballroom on May 12th. Alex Bennett, universal radio personality served as Master of Ceremonies, and the Shazam Awards—hand-some sculptures of metal and lucite —were presented by ACBA president Stan Lee. (Except [the awards] weren't ready, and we had to make do with a single flimsy mockup and certificate.) Among the celebrities participating were Alain Resnais, renowned French film director ...and Harvey Kurtzman." —Denny O' Neil, writing in *Focal Point*, the science fiction newsletter.

The winners were:

Best Story: "No Evil Shall Escape My Sight," *Green Lantern-Green Arrow* 76.

Best Writer, Dramatic: Denny O' Neil.

Best Penciller, Dramatic: Neal Adams.

Best Inker, Dramatic: Dick Giordano.

Best Writer, Humorous: Carl Barks.

Best Penciller, Humorous: Bob Oksner.

Best Inker, Humorous: Henry Scarpelli.

Best Colorist: Jack Adler.

Best Letterer: Sam Rosen.

Best New Talent: Barry Smith.

Best Continuing Feature: "Green Lantern-Green Arrow."

Best Foreign Title: "Legionarios del Espacio," written and drawn by Estaban Moroto of Spain.

Outstanding Achievement by an Individual: Jim Steranko, for *History of the Comics, Volume I.*

Special Recognition Outside the Field: Nostalgia Press, for its reprints of classic strips.

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THE NEW OFFICERS OF THE ACADEMY OF Comic Book Arts are: Dick Giordano, President; Neal Adams, Vice-President; and Sal Amendola, Secretary.

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NORMAN MAURER, A LEAD ILLUSTRATOR at Comic House when Charles Biro was revolutionizing the field with "Crimebuster" and the original "Daredevil," and a writer and artist and co-editor—with Joe Kubert —at St. John comics during the first great 3-D comics boom, is back in the field again.

In recent years, Maurer's main interests have been in films and tv. He produced the "comeback" movies of The Three Stooges, and produced (and storyboarded) the very popular "Who's Minding the Mint?" and the more recent "The Mad Room," starring Shelley Winters and Stella Stevens—and is now at work on television pilot films.

Comics have to be secondary to Maurer's regular work—but he's already completed ten 4-page "Medal of Honor" features for National, and beginning early in '72, his own property *The Little Stooges* will be issued by Gold Key/Western, with at least the first two issues drawn by Maurer himself "to establish the series."

*

EC COMICS ARE COMING TO THE SCREEN. Amicus Productions is now making "Tales from the Crypt," based on two stories from *Tales from the Crypt* and *Vault of Horror*. Malcolm Edwards, writing in *Locus*, says that the script is "pretty awful."

*

A NEW AND VERY SMALL SYNDICATE IS pioneering a wholly new approach to newspaper strips. George R. Hahn's Chicago-based Windy City Features (333 N. Michigan, Chicago, Illinois 60601) has sought out heirs of classic strip cartoonists who owned their own features during their lives, and it is now marketing packages of old Percy Crosby "Skippy" and—shortly—Fontaine Fox's "Toonerville Folks." More are hoped for later. Windy City Features is using the files of the San Francisco Academy of Comic Art, directed by Bill Blackbeard, for the "Toonerville" series, since the Fox estate had few panels left.

*

UB IWERKS, ANIMATOR OF THE FIRST Mickey Mouse cartoon, "Plane Crazy," illustrator of the first episodes of the "Mickey Mouse" newspaper strip, two-time Academy Award winner, and director of technical research for Walt Disney Productions, died July 7th. He was 70.

Iwerks, one of the great pioneers in animation, first met Walt Disney in 1919, when they both worked for a Kansas City commercial art firm. A gifted cartoonist, he is generally regarded as the man who designed the actual screen version of Mickey Mouse. He took part in the launching of Disney's Silly Symphony series, as well, and for a time produced his own cartoons, including the "Flip the Frog" films. After returning to Disney, his work became increasingly technical. He won his first Oscar in 1959 for technical contributions in design of an improved optical printer for special effects and matte shots. His second was in 1965 for advancements in the traveling matte system.

He also designed many of the effects for attractions at Disneyland, and at the time of his death was in charge of technical design for the film presentations in the Hall of the Presidents at Walt Disney World in Florida.

*

"RUSS WINTERBOTHAM DIED JUNE 9th IN a Cleveland area hospital after a three-week ilness; he was 66. He wrote comic strip stories under the pen name of J. Harvey Bond and was fiction editor of Newspaper Enterprise Assn. for many years. (He joined the comic art department of NEA in 1943 and became fiction editor in 1949.) Among his credits are "Chris Welkin, Planeteer," "Vic Flint," (later called "The Good Guys"), and some stories for "Keven the Bold," the Sunday "Captain Easy," and "Red Ryder." He also wrote science fiction and adventure stories, many westerns, and even had stories in the one-issue *Flash Gordon's Strange Adventures* magazine—in addition to mystery stories ... He was a very nice gentleman, much too young in spirit for us to believe he is dead." —Don & Maggie Thompson in *Newfangles* 48, the graphic story newsletter.

*

CREDITS FOR "THE BLOCK," THE ANTI-drug graphic story created by Jim Steranko and Byron Preiss, are more complicated than indicated last issue. Byron Preiss writes: "Jim wrote the final script, after I wrote two scripts and extensively discussed the project with him. Then I made some minor changes."

THE COMIC BOOKS

Only a month after upping the standard page-count to 48 and the price to 25¢, Marvel has reversed itself, cutting back to 32 pages at 20¢—and adding two story-pages to the current 19. It claims distributors oppose the 25¢ magazines, claiming they sell fewer copies, too few to compensate the retailers for the one cent increase in profit. All the August issues will be 48 pages, and the whole industry will probably be keeping an eye on Marvel's sales graph for September.

The black-&-white *Savage Tales*—whose first issue was poorly distributed—has been cancelled, despite repeated rumors that it would continue. And *Dracula*, once planned as a b-&-w magazine, will be out in September—as a color comic book.

Mike Sekowsky, formerly editor and artist of *Wonder Woman* and other National titles, is now at Marvel, where he'll be drawing "The

KIRBY UNLEASHED

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A VISIT WITH CARL BARKS

by Bill Spicer

Historical traces of Carl Barks's *Donald Duck* classic "In Old California" can still be found in the small Santa Barbara suburb of Goleta, off the freeways and between the plastic and neon shopping centers. Nowadays Carl Barks can be found here, too, and it was over the Memorial Day weekend that Mike and Phyllis Barrier, Glen Bray, Bob Foster and I drove the 125 miles up the coast from Los Angeles to visit the creator of Uncle Scrooge.

My first visit to Carl Barks and his wife Gare was in the summer of 1959 when they lived and worked in San Jacinto, a small town located almost halfway between Los Angeles and the Arizona border, shielded from the desert by only a narrow range of mountains. The temperature that day must have been a hundred and ten or more, aggravated by a brush fire raging out of control in nearby foothills, filling the air with ashes and cinders. Uncomfortably hot summers and San Jacinto's growing population caused the Barkses to look for a new home shortly after Carl retired in 1967 from staff writing and drawing for Western Publishing. They dislike the clutter and distractions of noisy, crowded cities, prefering life in smaller, quieter towns, so last year they moved to the more congenial surroundings of Goleta.

On arrival it was reassuring to know we'd found the right place when we spotted a small hand-lettered sign over the bell that in the past had provided the plot device for memorable *Donald Duck* continuity: "No Salesmen, Peddlers, or Solicitors."

The door was answered by Gare, looking as fit and trim now as she did when I saw her last, twelve years ago. And at 71 years of age, standing over six feet tall, Carl has the vigor and able-bodied manner of a man twenty years younger. Though semi-retired from comic books, he is perhaps as active today as ever.

Barks's work is becoming increasingly well known in Europe, as it is in this country. Just a few days before our visit, Carl and Gare welcomed a European delegation of writers and artists, here on business at the Disney Studio. Part of their trip included, at their insistence, seeing Barks and presenting him with the "Duckstar," a handsome bronze statuette of Donald, their personal award of recognition of his comic book work.

Our arrival made about thirty guests in a week. Barks said he and Gare average one or two each month,

from all parts of the country—professionals, fans, and collectors alike.

*

Their spacious split-level two-story house is filled with his and Gare's paintings, finely crafted oils done for both relaxation and profession. Some are sold in galleries, others are kept for display or given to friends. Most of Gare's landscapes are lithographed in full color and distributed nationwide through chain stores and art dealers. Carl's paintings range from landscapes to still-lifes to portraits, from as large as a newspaper double-spread to smaller than a printed comic book page. Some are serious in tone and subject matter, while others show a faint touch of the comical and fantastic. Barks's animation and comics background is evident in many paintings—a Disney-like feeling for color and contour in a striking treatment of a forest scene, reminiscent of "Fantasia"—as well as the same command of design and realism found in his more ambitious, fully realized stories. Separation of so-called fine art and comic art is not as marked here as it might be elsewhere, nor is a higher prestige value placed on one than the other. A wall is shared by one of Carl's serious oils and an inscribed full-color "Broom Hilda" original by Barks fan Russell Myers.

Carl said that one reason he gave careful attention to realistic backgrounds in his stories was because he'd always wanted to do straight adventure comics, enjoying particularly the early "Superman." He also liked Alex Raymond's "Flash Gordon" and Harold Foster's "Prince Valiant," and, with the Ducks, directed his interest in comic art realism toward developing landscapes and controlled detail more sophisticated than those found in the average funny animal comic. This interest also surfaced briefly in another form some twenty years ago when Barks used caricatured human beings as supporting characters in a few Duck stories instead of the human-type variants on Goofy and the Beagle Boys. Because obvious experimentation was not favored for animal comics at the time, Carl's editor asked him to go back to the more conventional characterizations, which he did. And years later Barks suggested to Gold Key the idea for *Space Family Robinson*, but since he was still busy writing and drawing *Donald* and *Scrooge* he wasn't assigned to work on the new series.

*

Barks no longer draws for comics, but continues to write regularly for "Junior Woodchucks." His storyboard style scripts are remarkably detailed, more so than they probably need to be. I asked him how much extra trouble it would take to put the drawing time he does for scripts into twice—up pencilled pages for an inker. "Not much," Barks said, "and maybe next year I will. Right now I prefer to just write for other artists."

The Academy of Comic Book Arts recently voted Barks the Shazam Award for best writer, humor division, for 1970. And the writing, Barks says, comes no easier for him now than when he started almost thirty years ago. It takes time. The Woodchucks' fearless leader, who changes identity with each issue—sometimes even with each story—gives Barks the most porblems and it can often take as long as two weeks to figure out a name for him. The January 1972 issue's Ground B.E.L.L.E.R.I.N.G. B.U.L.L.N.E.C.K. (Bellicose Expecter of Limitless Lionization, Esteem, Reverence and Indefatigable, Never-dying Gung-ho, as well as Bedeviller of Unskillful, Lumkheaded Lallygaggers, and Nemesis of Extemporizing Campground Know-nothings) might have taken two weeks or two minutes. In a business where most writers would consider two minutes too long, Carl Barks, typically, is still willing to give him two weeks. =Bill Spicer

photography by Glen Bray

Inhumans," which will be inked by Bill Everett. *Iron Man*, just cancelled, has been revived as a bi-monthly—to be written by Robert Kanigher, who will continue scripting for National, as well. Reports are that Al Williamson is doing a "Sub-Mariner" story "written especially for him, to suit his style." And *Where Creatures Roam* has been cancelled...

Stan Lee continued to edit during his "leave of absence" to script Alain Resnais's film "The Monster Maker." (Lee: "It's a *realistic* fantasy about a frustrated movie producer who overcomes his frustrations through trying to solve the problems of pollution. There will be lots of symbolism—and garbage." Resnais: "It will be done in a kind of operatic way.") Now he's back to writing, after Roy Thomas scripted *Spiderman*—Thomas's final story is "a sort of penultimate 'King Kong,' with Spidey, Kraven, Ka-zar, JJJ, Gwen, and a thing called Gog running around in the Savage Land"—and Archie Goodwin wrote *Fantastic Four*.

NATIONAL

Frank Robbins has written and illustrated a new ManBat story, to be colored by Neal Adams...Denny O'Neil, winner of the Shazam award as the best dramatic writer of the year, has become the new editor of *Wonder Woman*. He will not script for the series, however....Neal Adams has drawn portraits of the DC Shazam award winners, for a special "fan page" in the National magazines...And Adams's wraparound cover for the third *DC Super Spectacular*—"*The World's Greatest Heroes*" issue—will be sold as a poster... *World's Finest Comics* 205 will feature a Frank Frazetta "Shining Knight" reprint...B. Nelson Bridwell is putting together a collection of Jack Cole "Plastic Man" stories for *DC Special* 15—among others, there'll be Plastic Man's origin story, from the old *Police Comics*, and a solo yarn about his sidekick Woozy Winks. . . Another Quality Comics comic book series being revived is "Kid Eternity," by Mac Raboy...

Green Lantern-Green Arrow is not selling well, and the **book** will be split in two, with separate stories for the two characters. Rumors are that the new "Black Green Lantern" may be a permanent replacement, and others indicate the Lantern may be eliminated completely....Meanwhile, two *Green Lantern-Green Arrow* paperbacks (made up from the first six issues of the comic book) will be published for the summer trade...

Neal Adams redid the cover of the brand-new *Spirit World*, after Jack Kirby's layouts...The second *In the Days of the Mob* plays down the "Warden Fry" element, and tells a long, cohesive story of the growth of the New York mobs. Those who have seen it say it is much more effective than the first issue...

GOLD KEY

In addition to Norman Maurer's *The Little Stooges*, Gold Key/Western is issuing another new title in the standard comic book format—*Yo-Yo Bears* from Hanna-Barbara—and a new monthly digest series, *Mystery Comics Digest*. Under the general title "*Midnight Mysteries*," it will feature many new stories, and include art by the outstanding Filipino illustrator Jesse Santos, who is now living in Southern California. In the Philippines, Santos drew many stories for their highly professional comic industry. One of his tales, "The Wulfstein Curse," in the second—February '72—issue, was written by former fan Don Glut, who has sold several fantasy scripts to Western.

SKYWALD

SCIENCE FICTION ODYSSEY has been delayed at least until fall, and it seems unlikely that it will be published. This was a black-&-white "prestige" publication which was to feature adaptations of prose sf stories by well-known writers. And *Bravados*, *Jungle Adventures*, and *Tender Love Stories* have been dropped from the comic line, too.

However, Skywald has introduced a *new* comic book, *The Heap*, and will continue to publish *The Sundance Kid* and *Butch Cassidy* in the color format—and *Psycho* (which will also feature "Heap" stories), *Nightmare*, and the recent *Hell-Rider* black-&-white magazines.

Herschel Waldman, Skywald associate editor, says that other b-&-w titles are in the planning stage, and that the company is going forward with its publishing program.

Skywald distribution is uneven. In some areas of the country, it is equal or superior to that of established publishers, in others it is poor. For subscription information, write Skywald Publishing Corp., 18 East 41st St., New York, N. Y. 10017.

THE LIMITED EDITION PRESS

THE ENTIRE contents of *ERB-dom* 57 are devoted to Russ Manning, artist and writer of the daily and Sunday "Tarzan" syndicated strip. There are biographical notes, photos, checklists, comments on "Tarzan" by Manning himself—and several pages of his exceptional art for the strip, including reproductions of the first daily and first Sunday episodes. In addition, the issue contains five previously unpublished pages for a proposed John Carter of Mars comic book. (*ERB-dom*, P. O. Box 550, Evergreen, Colo. 80439. 12 issues—one year—$3.50. 35¢ each.)

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VOICE OF COMICDOM 17, too, is devoted to the work of one man—Richard Corben draws "Rowlf," an excellent 21-page conclusion to the graphic fantasy story that began in the previous issue. Corben also contributes a 4-color wraparound cover that again displays his gift for color. (Rudi Franke, 3799 Yerba Buena, San Jose, Calif. 95121. 75¢ a copy.)

*

GEORGE METZGER'S "Mal-ig" leads off the 13th issue of Bill Spicer's *Graphic Story Magazine*. It is one of the most imaginative speculative fiction stories created for any medium, and is proof of Metzger's constant growth. Also in the issue (and featured on the cover) is an excellent 25-page adaptation of Eando Binder's "Adam Link's Vengeance" by Bill Spicer, drawn by D. Bruce Berry, and Bob Foster's fine "War Machine." In prose, John Benson presents an outstanding in-depth interview of John Severin, and Hames Ware has a feature on comic book pseudonyms.

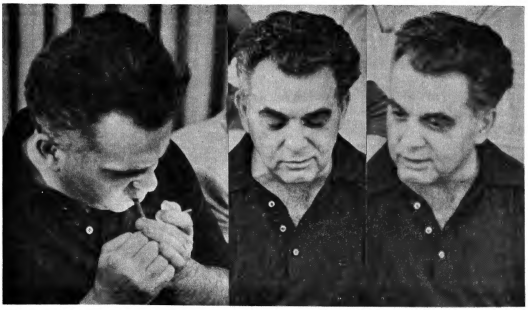
(Bill Spicer, 4878 Granada St., Los Angeles, Calif. 90042. 5 issues for $5.00. Single copies, $1.25.)

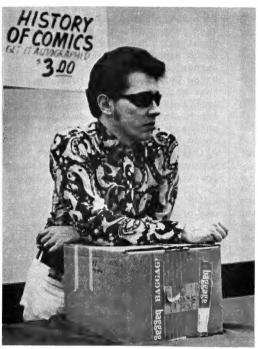
*

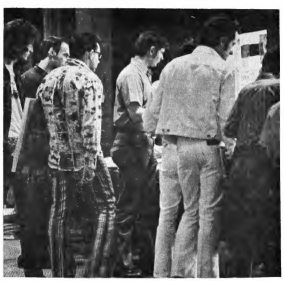
GARY BROWN'S *Comic Comments* is one of the longest-running of all the graphic story newsletters—and now it's gone to an offset, justified text, 12-page format, containing reviews and commentary as well as news. The first of the new issues—number 25—is literate, well-informed, and interesting. *Comic Comments* is bi-monthly, and the next issue is scheduled for August. (Gary Brown, 5430 West 6th Court, Hialeah, Fla. 33012. 5 issues for $1.00.)

*

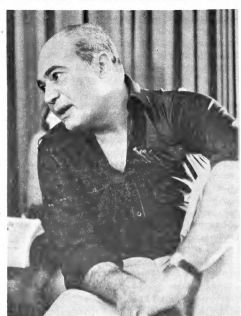
NEWS: Russ Cochran (Route One, Adel, Iowa 50003) writes: "I am publishing *The EC Book of Art* (the title is tentative). Each book will contain four complete stories and a few selected covers from the EC magazines—all shot from the *original* art by arrangement with Bill Gaines. I am picking what I consider to be the best of Ingels, Frazetta, Wood, Williamson, and others. It now appears the first issue will contain: "Squeeze Play," by Frazetta; "Horror We, How's Bayou?" by Ingels; "My World," by Wood; "The Flying Machine," by Krigstein—and several covers by Craig, Ingles, Davis, etc."







THE DISNEYLAND CONVENTION



"The opening six pages are my only contribution to 'Tarzan and the Jungle Murders' in *ERBania*," says Harry Habblitz. "Peter Ogden printed them with an agreement that English artist Jim Cawthorn would complete the story in future issues."

Mike Barrier's *Funnyworld* 13 has sold extremely well, and he has plans for increasing the print run substantially next issue. Barrier recently returned from Hollywood, where he interviewed Walter Lantz, Bob Wickinson, Art Babbitt, Mike Maltese, Frank Stashlin, Rudy Ising——and Carl Barks.

Roy Thomas writes: "For many months now, I've found myself lacking the time to edit the Bill Everett interview which is the main feature of *Alter Ego* 11 (along with a Shadow article and a piece by Denny O'Neil). The rest of the magazine is already typeset. It needs only a few hours of pasting-up; in most cases, even the illustrations are prepared. And several things are lined up and waiting for number 12 and thereafter. It'll that seems the hang-up. I've returned all subscription money to those who have asked for it. My own stipulation is that no one who demands his money may ever resubscribe; I don't intend to become a moneychanger. A fuller explanation will appear in 11, which I hope to have printed by the end of the summer, with 12 out early next year."

THE COMIX

The 4-color process has come to the underground comix world, and a horde of all-color and color and black-&-white magazines are beginning to flood the stands, with prices ranging from 75¢ up.

Richard Corben has two graphic stories in *Up from the Deep* 1——and one of them is genuinely extraordinary. Brilliantly rendered in full color, it is a cruel and touching——and heartbreaking——story, written and drawn with genius. It's called "CidOpey." It is a work of art.

(*Up from the Deep* 1, The Rip Off Press, Box 14158, San Francisco, Calif. 94114. $1.00 a copy.)

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Robert Crumb's *Homegrown Funnies* sold out its first press run of 10,000 copies, and 20,000 more have been printed. Crumb is currently working on the second issue, which will be published this summer by Krupp Comic Works.

Only one issue of *Deep 3-D Comix* will be published——but Krupp *is* working on *Snazzy 3-D Comix*, containing work by Denis Kitchen, Jay Lynch, Skip Williamson, Don Glassford, and Jim Mitchell...And *Cloud Comix* 1 has just been published by Krupp. There'll be two issues, with a Fumetti in each, in addition to the regular strips. These will be in the standard underground format. (Cloud is also putting together an all-fumetti book.)

Mom's Homemade Comics 3 features a great 10-page origin story of Denis Kitchen's "Ingrid the Bitch"——who has wandered in and out of Kitchen's strips in the Milwaukee *Bugle-American*, a very well produced weekly underground newspaper——and it shows promise of becoming one of the best of all the underground humor series. Kitchen's art is superb.

Denis Kitchen has another strip in the latest Krupp product, *Hungry Chuck Biscuits* 1. Beautifully timed, it is almost a parallel of Corben's "CidOpey," but the differences are the differences between tragedy and comedy.

(Krupp Comic Works, Inc., 2560-A N. Frederick Ave., Milwaukee, Wis. 53211. Except for *Deep 3-D Comix* which is 75¢, all Krupp titles are 50¢ each.)

THE ANIMATED FILM

BRIAN BEDFORD, who won a Tony Award earlier this year for his performance on Broadway in "A School for Wives," has been set as the voice of Robin Hood in the new Walt Disney Productions animated film. Originally, Tommy Steele was to have played the lead (a daring and resourceful fox in this all-animal version), but his regular commitments made arrangements for dubbing sessions impractical.

Casting for the rest of the film is virtually completed, and clearly Disney is looking for character, rather than accent. Andy Devine is the voice of Friar Tuck, Phil Harris (who was so successful in "The Jungle Book") is Little John, country humorist (and one-time sidekick of Gene Autry) Pat Buttram plays the Sheriff of Nottingham, Peter Ustinov is the voice of Prince John (a mangy lion), gap-toothed Terry-Thomas will be Sir Hiss (a snake)——and Roger Miller is the voice of Alan-a-Dale. (Disney's Ben Hartigan says that a newly completed Alan-a-Dale sequence is a particular delight.)

ON THE LEFT: *Top row:* Jack Kirby; Forrest J. Ackerman. *Second row:* Jim Steranko; Jerry O'Hara (convention organizer); Bill Stout, Mike Royer (in stripes), Bob Foster, Larry Kenyon (in white, obscuring Jim Steranko, who is displaying his art). *Bottom row:* Janet Royer, Mike Royer, Mark Evanier; Milton Gray; Mark Kausler; Carmine Infantino. *=photography by Vincent Davis*

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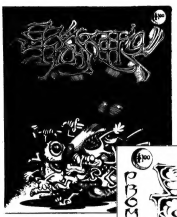

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Artists say that things are expected to move faster in September, when key animators are all back from vacation——but, in any event, "Robin Hood" still has two years of production before it will be completed. It looks as though it'll be worth the wait...

*

ALTHOUGH SEPTEMBER is the new target date, it may be the end of the year before "Fritz the Cat" is wrapped up, contrary to earlier reports.

Krantz has shifted its studios to the West Coast, and much New York animation is being re-timed and re-animated. Reportedly, although the other characters look like their Crumb originals, Fritz resembled Terrytoons' Sourpuss too strongly, and he is being reworked also.

Bakshi/Krantz is making every effort to produce a quality film. Animators are only required to do twenty-five feet a week, and others on the film enjoy comparable freedom to work.

*

AN ANIMATED version of Charles Dickens's "A Christmas Carol" will be presented as a prime time special by ABC in December. The half-hour program will be supervised by Chuck Jones and feature the voices of Sir Michael Redgrave, Alistair Sim, and Michael Hordern.

Sagittarius Productions has finalized a deal with Hanna-Barbera to co-produce "Charlotte's Web," based on the E. B. White fantasy. Paramount will release.

THE INTERNATIONAL PICTURE

J.P. Dionnet: FRANCE

IN FORTHCOMING issues of the *World*, I shall present a brief history of the comics field in France to help you understand the genesis of the important things now happening here——but today, in this first column, I will tell you about our two best magazines.

*

Pilote is the most important French comic strip magazine. It is a weekly of 60 pages, half in black-&-white and half in color, printed on the sort of slick paper you use in the U. S. A. for magazines like *Playboy*. It costs 40 cents.

The contents will be very astonishing for readers accustomed to U. S. comic books. To take an example, it is as though, in the same magazine, you could find comic book stories in the Marvel manner, comic strips like "Steve Canyon" and "Krazy Kat," *Mad* satires, surrealistic experiments, psychodelic art, underground comix, science fiction comics, and so on.

If you are interested in *Pilote*, you can subscribe. The rate for six months (twenty-six weekly issues) is 55 francs; and for one year, 100 francs. (Approximately $10.00 for six months, and $19.00 for one year.)

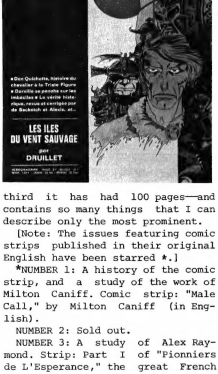
Write to:

Dargaud Editeur
Service des abonnements
12 Rue Blaise Pascal
92 Neuilly-sur-Seine
France

*

Phenix is the only professional magazine in France devoted to the study of comic art. Each issue contains studies of French and foreign strips, interviews of important cartoonists, several strips (new or old), and several pages of news from all over the world.

The first two issues of *Phenix* had only 40 pages, but since the third it has had 100 pages——and contains so many things that I can describe only the most prominent.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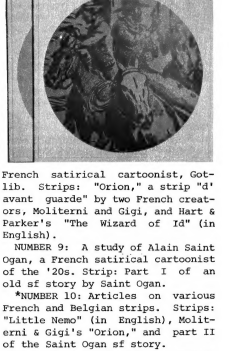


[Note: The issues featuring comic strips published in their original English have been starred *.]

*NUMBER 1: A history of the comic strip, and a study of the work of Milton Caniff. Comic strip: "Male Call," by Milton Caniff (in English).

NUMBER 2: Sold out.

NUMBER 3: A study of Alex Raymond. Strip: Part I of "Pionniers de L'Esperance," the great French science fiction strip of the '50s.

NUMBER 4: An article on famous Belgian comics, and "Science Fiction in Comics." Strips: The conclusion of "Pionniers de L'Esperance," and "War to the Earth," a famous Italian space-opera of the '30s.

NUMBER 5: A study of Raymond Macherot, the great Belgian cartoonist of funny animals. Strips: Part I of "Le Rayon U" (done during the war, it is the first important strip of the top Belgian sf cartoonist, E. P. Jacobs, and is strongly reminiscent of "Flash Gordon"), and the origin of "The Black Condor," by Will Eisner.

NUMBER 6: A special work on aviation in comics. Strips: "Scorchy Smith," by Frank Robbins, and Part II of "Le Rayon U."

*NUMBER 7: An interview with Burne Hogarth, and an article on Belgian comic strips. Strips: "The Newlyweds," a George MacManus strip done before "Bringing Up Father" (in English), "The Magician of the Dead Forest," a curious Italian sf-horror strip of the '30s, and the conclusion of "Le Rayon U."

*NUMBER 8: A study of French cartoonist Rene Pellos (very important——in 1936 and 1937 he did things like Joe Simon & Jack Kirby's "Captain America" and Jerry Siegel & Bernard Baily's "The Spectre"), and an interview of the great French satirical cartoonist, Gotlib. Strips: "Orion," a strip "d'avant guarde" by two French creators, Moliterni and Gigi, and Hart & Parker's "The Wizard of Id" (in English).

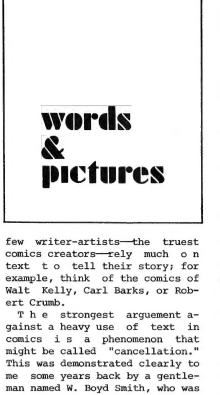
NUMBER 9: A study of Alain Saint Ogan, a French satirical cartoonist of the '20s. Strip: Part I of an old sf story by Saint Ogan.

*NUMBER 10: Articles on various French and Belgian strips. Strips: "Little Nemo" (in English), Moliterni & Gigi's "Orion," and part II of the Saint Ogan sf story.

NUMBER 11: Studies of Italian comics, and "U. S. Fantasy Strips of 1900." Strips: "Wheeling" and "Ernie Pike," two stories by the best Italian cartoonist, Hugo Pratt (in Italian), and the conclusion of the sf story by Saint Ogan.

NUMBER 12: An interview of Milton Caniff, and a study of "Eric," a Dutch strip. Strips: "Eric," and

JOHN BENSON
BETWEEN THE PANELS



AT THE 1971 Lunacon, John Campbell made this striking statement: "When a writer tells you what's going on in his words, the story doesn't move; you have to be able to *watch* what is going on." Mr. Campbell was describing what he looks for in prospective manuscripts for his magazine *Analog*, and over the years his practiced eye has resulted in his reputation as one of the finest magazine editors in the field.

If a man like Campbell makes this statement about a prose medium, how much more must it apply to the medium of comics, where there is an opportunity to literally "watch what is going on"?

Comics have often been compared to movies, and it is useful to continually return to this comparison. An analysis of the differences as well as the similarities gives insight to both forms. One vital difference is that in a film one can hear dialog and narration while simultaneously viewing the image. This is not possible in comics; one can, at any moment, either read the text or study the picture, but not both. In terms of a comic page (or an individual panel) it goes without saying that nearly every reader looks at the art before the text, if only because the literal substance of a picture can be grasped at a glance. It would seem, then, that any text descriptions of the action or of what is seen within the panel would be superfluous, because by the time the reader is reading these in the text, he has already seen them in the picture. If the text descriptions are necessary, then the artist has probably failed in his illustration of the picture.

Such text is superfluous, but, more important, it interrupts the flow of the story. If an action sequence is being depicted, the reader, having seen what is going on in the panel, does not want to stop the flow of action to read a block of text, especially if the text is in any way a recapitulation of what has already been grasped.

DIALOG BALLOONS do not present the same problem. When the reader sees a character with a balloon over his head, an interest is created: what is the character saying? The reader is not only curious, but has an expectation that what he reads will further the story.

This is why the work of Kurtzman and Eisner flows so well. Each will use text at the beginning or the end of a story, to set up a mood or to add a final note. But when in the midst of a story, they let nothing stand in the way of letting you "watch what is going on." In fact, very few writer-artists—the truest comics creators—rely much on text to tell their story; for example, think of the comics of Walt Kelly, Carl Barks, or Robert Crumb.

The strongest arguement against a heavy use of text in comics is a phenomenon that might be called "cancellation." This was demonstrated clearly to me some years back by a gentleman named W. Boyd Smith, who was attempting to teach me the principles of office management in business school. Mr. Smith illustrated his point by demonstrating how to tie a Windsor knot while simultaneously giving a verbal explanation—with the result that neither the demonstration nor the explanation was fully grasped. To prove it, he went through the process again, seperating the explanation and the demonstration. He was right—each was more easy to follow when unencumbered by the other.

The great French film director Robert Bresson has said, in reference to film dialog, "Words must be extremely compressed so that the image does not become redundant." The power that an overdose of words has to destroy images was well demonstrated to me when I had the opportunity of seeing Gustav Machaty's "Extase" in two versions. The first was essentially silent—the film has only a few lines of dialog, and the rather creaky story is told largely through the actions of the characters and the very subjective viewpoint from which the audience is permitted to view those actions through Machaty's camera. Perhaps the imagery was obvious, but this was the film that first started me thinking about the possibilities of telling a narrative with a succession of images. However, the full impact of the lesson did not hit me until I saw a print of "Extase" with a constant narration describing the lead characters' thoughts and feelings. Then the images that had seemed so powerful receeded completely and were redundant—the narration told the story. The storytelling function having been usurped by the words, the pictures became merely illustrative.

VERY LIKELY it is this factor that has made the comics form a despised one. The pictures in comics are conceived as *illustrating* the narrative, not as *being* the narrative. The reference is a children's book, where pictures are included for those who cannot fully grasp the text. When applied to *Classics Illustrated*, the reference is probably correct.

But the heart of the art of comics lies in the ability of the artist to put pictures to work to tell a narrative. If the pictures are not so utilized, if words are allowed to do the work of advancing the narrative, then at best the pictures are only performing a supporting illustrative function, and at worst, the pictures and words work against each other to form a hybrid in which nothing is successful.

=John Benson

"Orion."

NUMBER 13: A study of "Peanuts," and of "Don Winslow of the Navy," and an interview of Philipe Druillet, the best French cartoonist of the fantasy field. Strip: "Don Winslow of the Navy."

NUMBER 14: A study of Neal Adams, and interviews of Gir, the best French realistic cartoonist, and Hugo Pratt. Strip: "Eric."

*NUMBER 15: Studies of Carmine Infantino, Fontaine Fox's "Toonerville Folks" (with many panels published in English), and the work of E. P. Jacobs. Strip: Zane Grey's "King of the Royal Mounted," from March 20, 1936 to June 26, 1936, drawn by the original artist, Allen Dean (in English).

*NUMBER 16: Studies of Rube Goldberg (which reproduces several rare panels in English), Joe Kubert, and several important French and Belgian cartoonists. Strip: "Bringing Up Father," by George MacManus (in English).

*

Phenix has also produced a number of special issues with reprints of classic comic strips——"The Gumps," by Sydney Smith; "Roy Powers, Eagle Scout" and "Connie," by Frank Godwin: "Tarzan," by Hal Foster, etc. In addition, *Phenix* has published three hardbound volumes: *Flash Gordon* (the same strips that are in the Nostalgia Press edition), *Prince Valiant* (containing the first 181 pages), and *Drago*, by Burne Hogarth.

*

QUICK NEWS: Forthcoming issues of *Phenix* will publish "Blackmark," by Gil Kane, who is doing a new story for the French-language Belgian magazine, *Tintin*...Studies of comic art are now current in the "serious" French science fiction magazines...Most French cartoonists and fans are coming to the U. S. A. next year for the New York convention...The annual French convention organized by *Phenix* just ended with participation from Italy, Spain, Switzerland, Belgium——and America. Guest star: Bill Melendez, animator and co-producer of the "Peanuts" animated films...French editions of Marvel Comics are in trouble with our French comic code authority, for the second time. There is a good chance that they will definitely disappear soon——we have one of the most severe board of censors for comics in the world ..

*

IF YOU ARE the editor of a magazine devoted to comics, and you are interested in a review - advertisement in *Phenix*, let me take this opportunity to invite you to send me your magazine with the authorization to reprint a small piece of the art.

My address is:

61 Avenue du Consul General Nordling
93 Livry-Gargan
France

=J. P. Dionnet

NOTE: In the U. S., *Phenix* can be ordered from Frederick Patten, 11863 W. Jefferson Blvd., Apt. 1, Culver City, Calif. 90230. Current issues are $2.00 a copy. Write for information about back issues.

Pilote is also available from Canada, at $20.50 U. S. a year, from Periodica, 7045 Av. du Parc, Montreal 303, Quebec. They offer delivery from two to three weeks after publication in France.

Magnus Knutsson: SWEDEN

IN SWEDEN the comics first appeared in weekly magazines, first short joke strips imported from Germany, and then regular Swedish comic strips about 1910. These strips were in the European style, with the continuous text under the pictures. All popular Swedish comic strips have started in weeklies, although some of them now have comic books of their own, and there are still lots of comics, Swedish and foreign, in Swedish weekly magazines. The newspapers began with comics during the '30s, and most of them were——and still are——from the U. S. A. The comic book came to Sweden during the end of the '40s.

*

THE MOST popular comic books in Sweden contain joke strips, and the number one comic book is *Kalle Anka* (*Donald Duck*) with a circulation of 250,000. The same publisher issues *Walt Disney's serier* (*Walt Disney's Comics*), with 120,000.

The biggest comics company is Semic Press, a subsidiary of the biggest publishing house in Sweden, Bonniers Forlag. Semic Press' most important comic book is *Fantomen* (*The Phantom*), which is composed of "The Phantom" (partly Lee Falk's American daily strip, and partly an Italian or Swedish produced "Phantom"), a Spanish science fiction strip, "Delta 99," and a short cowboy or horror strip——68 pages, altogether. It has a circulation of 120,000. Equally important is *91:an* which contains an old and popular Swedish joke strip about two guys doing their military duty. Semic Press also publishes comic books with Swedish and foreign joke strips like "Blondie" and "Andy Capp."

A very interesting comic from Semic Press is *Helgonet* (*The Saint*). It's based on the tv series with the same name, the leading role played by Roger Moore. It has an English script writer, and every script is approved by Leslie Charteris himself, the creator of the character. After that, the script is drawn in Spain by either Martin Salvador or J. Brocal Remohi. And finally it's published in Sweden. Semic Press cooperates a lot with Spanish firms, especially Bardon.

There is one more important company in the comics field in Sweden, Williams Forlag. It's connected with DC, and issues *Batman*, *Superman*, and other DC books. Williams Forlag also publishes *Mad*, which is very popular in Sweden. All the most popular daily adventure strips, like "Secret Agent Corrigan," "Modesty Blaise," "Steve Roper," and so on, are used in Swedish comic books with titles like (in English) *Top Comics*, *The Comic Book*, *Comics News*, and so on.

*

SWEDISH COMICS fandom is very well organized and it has two main organizations.

The Swedish Academy of Comic Strips, founded in 1965, has eighteen elected members and every year it awards two "Adamson" statuettes for the best international artist and the best Swedish artist. "Adamson" (known as "Silent Sam," too) was a Swedish international syndicated daily "without words" joke strip, drawn by Oscar Jacobsson. The 1970 international "Adamson" went to Robert Crumb.

The other organization is Serieframjandet —— Comics Promotion in Sweden. It was founded in 1968 and has about three hundred members. Serieframjandet publishes a magazine called *Thud* four times a year, with a supplement for advertisements from collectors. It also has a comics supplement with professional and amateur contributions, and an import service——where members can order fanzines, books, and so on, from abroad.

=Magnus Knutsson

THE EDITOR'S TABLE

THE FIRST ISSUE of *Graphic Story World* has been an amazing success. All of us on the staff want to thank you for your extraordinary support. We were confident that the *World* would be successful because of the great interest today in the graphic story arts—but I had no idea that it would become so popular so quickly.

The *World*'s paid circulation is already far greater than any other publication's in the field. Our staff of overseas correspondents is continuing to grow—Agustin Riera of Spain and Reijo Laaksonen of Finland are the latest to join us. Here at home, film animator Milton Gray, associate editor of *Funnyworld*, has become a contributing editor. His columns will be appearing soon. And other interesting contributions, professional and fan, have been pouring in.

Your approval of the *World* means a great deal, personally, to all of us. But it also means we can go forward with plans originally scheduled for mid-'72. In coming issues, you'll find more pages, more features, and even more in-depth coverage of the current scene—without any increase in subscription rates.

All this success has had short-term drawbacks. We have been so busy handling the deluge of subscriptions, and solving our new production problems, that this issue has been slightly delayed.

However, we *have* solved those problems, and our expanded staff has caught up with subscription orders. As a result, we are advancing the publication date of the next issue. It will be in the mails about the 10th of September. (All subsequent issues will be published on the 10th, as well.)

IN THE MEANTIME, there are conventions and comic art programs scheduled across the country.

On August 6th, 7th, and 8th, there's the San Diego Golden State Comic Convention. Guests are Jack Kirby, Carmine Infantino, Mike Royer, Forrest J. Ackerman, and others, and there will be a large display of Jack Kirby art by Neal Kirby. The convention will be held at Muir College, U. C. S. D. Campus, La Jolla, Calif. For information, send a stamped envelope to Richard Alf, 2866 Monarch St., San Diego, Calif. 92123.

Then, on August 14th and 15th, there'll be the Metro Comic Art Convention in Washington, D. C., organized by Gary Groth, publisher of the new offset *FF Newsroom*. Frank Frazetta is the Guest of Honor. Write: Gary Groth, 7263 Evanston Rd., Springfield, Va. 22150.

And beginning September 8th, the New York Cultural Center will open its exibit, "75 Years of Cartoons," under the auspices of Maurice Horn. Classic and contemporary cartoons—and cartoonists—will be present, representing every aspect of the field. For additional information, write Maurice Horn at 250 Clarkson Ave., Brooklyn, N. Y. 11226

*

JOHN BENSON'S "Between the Panels" is especially significant to me this issue, not only because it is an outstanding column, but because it was inspired in part by John Campbell, editor of *Analog*, who died this past July 11th, at 61.

John Campbell was a fine writer and a great editor. In 1937, when he became editor of *Astounding Stories*, the science fiction field was crude, sensational, and trashy, scorned by the critics, ridiculed by the public, and held in contempt by most of the pulp writers who wrote it. It was almost universally regarded as a form of writing inherently suitable only for children. On July 11th, when he left *Analog*—the direct descendant of *Astounding Stories*—science fiction was almost universally regarded as a mature and important—and primarily adult—literary form. He *created* modern science fiction. It did not exist before him, and for many years it lived only in his magazine, where he introduced virtually every important writer in the field.

In less than a decade, John Campbell proved that it was not the medium that was small, it was the men who had edited and written and judged it—and that science fiction, like the established art forms, was as large as its creators, and as important as their thoughts.

It is appropriate, I believe, that he should be represented in this issue of *Graphic Story World*.

=The Editor

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